Kader Attia Shattering and Gathering our Traces October 30 – December 13, 2025 New York



Kader Attia, Untitled, 2025

NEW YORK SEOUL LONDON lehmannmaupin.com

Lehmann Maupin presents Shattering and Gathering our Traces, an exhibition of new work by French-Algerian artist Kader Attia, marking his first solo presentation in New York in over five years and the US debut of several new bodies of work. Featuring sculpture, installation, collage, and film, the exhibition bridges Attia's long-standing engagement with repair, identity, and postcolonial critique with a new body of work centered around shattering and gathering. Across the exhibition, Attia seeks to reconstruct interpersonal connection and understanding by engaging viewers in a collective and poetic space. This exhibition comes on the heels of a string of institutional presentations around the world, including the solo exhibitions A Descent into Paradise, which traveled to MUAC in Mexico City and the Amparo Museum in Puebla, Mexico, and The Lost Paradise at CAAC Sevilla in Spain. Additionally, Attia is currently included in the 36th São Paulo Biennial, entitled Not All Travelers Walk Roads / Of Humanity as Practice, on view through January 11, 2026. He was recently an artist in residence at the Louvre Museum in Paris, France, through the institution's "Les Hôtes du Louvre" (The Hosts of the Louvre) program, where he maintained a studio on-site.

Attia grew up between Bab el Oued, Algeria and the suburbs of Paris. Drawing from his experience of living within two disparate cultures, he has developed a complex, multi-media practice that examines the intricacies of social, historical, and cultural differences across the globe, demonstrating how individual and cultural identity is constructed within the context of political domination and conflict. Often using artifacts, discarded quotidian objects, and wartime ephemera to create poetic installations, Attia transforms the space of a gallery into one of introspection, allowing the viewer to become aware of the complicated and often inaccurate depiction of our multiple histories.

Shattering and Gathering our Traces draws on Attia's background in history and politics to speak to the reconstruction of identity within the structures of contemporary society. As with much of his work, Attia introduces sculptural interventions across the exhibition through the use of fragmented mirrors, interactive elements, and familiar objects like suitcases to turn his works into sites of self-reflection by implicating the viewer in their activation. Here, Attia focuses on gathering in response to shattering; specifically, the artist positions gathering as a means of collective identity building by resisting the lure of individualism enabled by an increasingly digital world. In particular, the works in Shattering and Gathering our Traces address our contemporary fixation with technology and social media, which creates digital crowds of countless isolated individuals under the guise of connection.

Resonance / rezenen(t)s/ (noun):

"Resonance" describes the amplified vibration of a system when stimulated at its natural frequency, as well as the quality of a sound that is loud and clear, or a deep connection and shared understanding between people or ideas. Anchoring the exhibition is an interactive site-specific installation entitled Resonance (2025), which seeks to foster gathering as an individuating space of freedom. Filling the main gallery, numerous bird cages hang by slender rope from the ceiling, each at a different height and with a small bell inside. Additional pieces of bulky rope hang from the bottom of each birdcage, extending the installation to the floor. As viewers navigate the gallery and brush against or even pull on the lower ropes, the bells within each cage move and tinkle, filling the space with sound. In this way, Resonance brings viewers into the experience of art as a tangible interaction between their gaze and body and the artwork; they are invited to interact with the installation as subjects, both concretely and metaphorically. Each bird cage could refer to an isolated individual expressing themselves under the guise of freedom, yet barely audible when they all speak at once—a cacophony similar to social media. Indeed, when engaging on various digital platforms, users think they are communicating with the whole world, while in reality they are part of a small echo chamber filled with like-minded individuals, as explained by Cass Sunstein 20 years ago in his book Republic.com 2.0. The artwork Resonance creates a space of gathering that allows both escape from and criticism of the alienating grip of algorithmic governance and the isolation of digital social networks.

Meanwhile, in the film La Valise oubliée [The Forgotten Suitcase] (2024)—which is on view in Not All Travelers Walk Roads / Of Humanity as Practice, the 36th São Paulo Biennial—Attia takes the suitcase as a dynamic metaphor for both past obscurities and future potentialities, playing with the idea of an unfinished narrative. Attia unpacks archival materials (primarily Algerian War [1954-1962] memorabilia like letters, photographs, and journal entries) from three suitcases attributed to three individual stories that interweave threads of our collective history: those of French artist and Algerian sympathizer Jean-Jacques Lebel, feminist decolonial thinker Françoise Vergès, and Attia's own mother. Through this act of gathering fragments, Attia tells the story both of his family and of the countless, nameless men and women who resisted and organized in the shadows against colonialism.

Attia transformed three similar suitcases into sculptural installation works, which provide a tangible experience of the powerful symbolic abstraction that these items have on our psyche. Each suitcase lays open and is filled with shards of broken glass, brightly illuminated in a manner that casts sparkling reflections onto the walls. In these sculptures, Attia invites viewers to gather around that which has been shattered—and that which reflects. The shattered mirrors and their reflections materialize the traces that the suitcases carry as memories. These mnemonic traces are at once abstract, diverse, and unpredictable—they are the ghosts that make us what we are, individually and collectively.

Kader Attia (b. 1970, France), grew up in Paris and in Algeria. Preceding his studies at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs in Paris, and at Escola Massana, Centre d'Art i Disseny in Barcelona, he spent several years in Congo and in South America. The experience with these different cultures, the histories of which over centuries have been characterised by rich trading traditions, colonialism and multi-ethnic societies, has fostered Kader Attia's intercultural and interdisciplinary approach of research. For many years, he has been exploring the perspective that societies have on their history, especially as regards experiences of deprivation and suppression, violence and loss, and how this affects the evolving of nations and individuals — each of them being connected to collective memory.

His socio-cultural research has led Kader Attia to the notion of *Repair*, a concept he has been developing philosophically in his writings and symbolically in his oeuvre as a visual artist. With the principle of *Repair* being a constant in nature — thus also in humanity —, any system, social institution or cultural tradition can be considered as an infinite process of *Repair*, which is closely linked to loss and wounds, to recuperation and re-appropriation. *Repair* reaches far beyond the subject and connects the individual to gender, philosophy, science, and architecture, and also involves it in evolutionary processes in nature, culture, myth and history.

In 2016, Kader Attia founded La Colonie, a space in Paris to share ideas and to provide an agora for vivid discussion. Focussing on decolonisation not only of peoples but also of knowledge, attitudes and practices, it aspired to de-compartmentalise knowledge by a trans-cultural, trans-disciplinary and trans-generational approach. Driven by the urgency of social and cultural reparations, it aimed to reunite which had been shattered.

Solo exhibitions of his work have been organized at Arter Collection, Istanbul, Turkey (2025); Museo Amparo, Puebla, Mexico (2025); CAAC Sevilla, Sevilla, Spain (2025); MUAC, Mexico City, Mexico (2025); Jim Thompson Art Center, Bangkok, Thailand (2024); MAMBO, Bogota, Colombia (2024); MO.CO., Montpellier, France (2024); Berlinische Gallerie, Berlin, Germany (2024); Mathaf: Arab Museum of Modern Art, Doha, Qatar (2021); BAK - basis voor actuele kunst, Utrecht, Netherlands (2021); Kunsthaus Zürich, Zürich, Switzerland (2020); Sesc Pompeia São Paulo, São Paulo, Brazil (2020); Berkeley Art Museum and Pacific Film Archive (BAMPFA), Berkeley, CA (2019); Hayward Gallery, London, United Kingdom (2019); Musée d'Art Contemporain du Val-de-Marne, Vitry-sur-Seine, France (2018); Fundació Joan Miró, Centre d'Estudis d'Art Contemporani, Barcelona, Spain (2018); Power Plant, Toronto, Canada (2018); Hood Museum of Art, Dartmouth College, Hanover, NH (2018); Palais de Tokyo, Paris, France (2018); The Museum of Contemporary Art, Sydney, Australia (2017); Ludwig



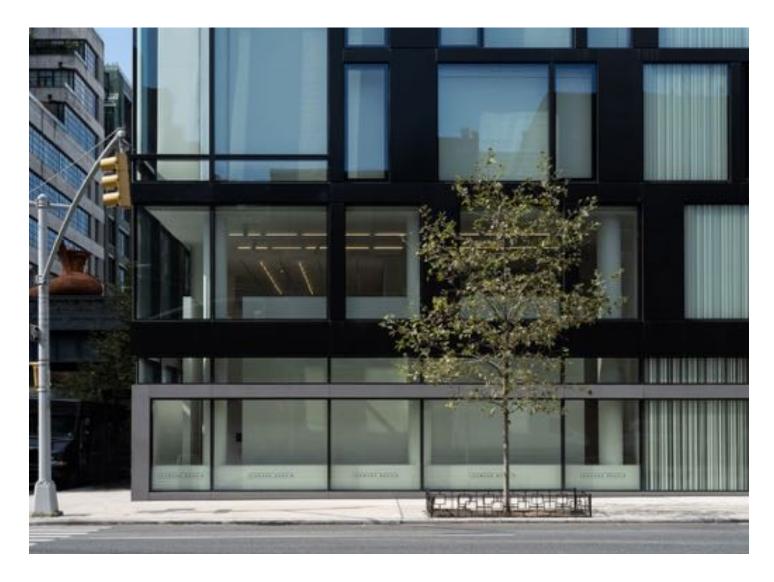
Museum, Koblenz, Germany (2017); Mildred Lane Kemper Art Museum at Washington University, St. Louis, MO (2017); Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, Belgium (2017); Centre Georges Pompidou, Paris, France (2016); Museum für Moderne Kunst, Frankfurt am Main, Germany (2016); Musée Cantonal des Beaux Arts, Lausanne, Switzerland (2015); KW Institute for Contemporary Art, Berlin (2013); Whitechapel Gallery, London (2013); Musée d'Art Moderne de la Ville de Paris (2012); Institute of Contemporary Art, Boston, MA (2007); and Musée d'Art Contemporain de Lyon, France (2006).

Recent group exhibitions featuring his work include Utopia, Recht auf Hoffnung, Kunstmuseum Wolfsburg, Germany (2025); Copistes, Centre Pompidou Metz, Metz, France (2025); Structures, Joburg Contemporary Art Foundation, Johannesburg, South Africa (2025); The Story of Public Art - Dancing in the Streets (On Power), KØS Museum of Art in Public Spaces, Køge, Denmark (2025); Magdalena Abakanowicz, Het Noordbrabants Museum, Hertogenbosch, The Netherlands (2025); Project a Black Planet: The Art and Culture of Panafrica, Art Institute of Chicago, Chicago, United States (2025); My Garden's Boundaries Are the Horizon, de Appel, Amsterdam, The Netherlands (2024); Pre-Architectures, CIVA, Brussels, Belgium (2024); The Atlantic Ocean, Henie Onstad Kunstsenter, Hovikodden, Norway (2024); Repair / Reparar, Hangar - Centro de Investigação Artística, Lisbon, Portugal (2024); Per què la guerra?, El Born Centre de Cultura i Memòria, Barcelona, Spain (2024); The Threshold under Turbine Vents, The Sun Blanket Foundation, Seoul, South Korea (2024); In the Presence of Absence, Desert X AlUla, AlUla, Saudi Arabia (2024); Dix and the Present, Deichtorhallen, Hamburg, Germany (2023); The Great Repair, Akademie der Künste, Berlin, Germany (2023); The Other, Re-Imagine the Future, Kunsthaus Graz, Graz, Austria (2023); YOYI! Care, Repair, Heal, Gropius Bau, Berlin, Germany (2022); Human, 7 Questions, Leeum, Samsung Museum of Art, Seoul, South Korea (2021); The Roaring Twenties, Guggenheim Bilbao, Bilbao, Spain (2021); Africa Reborn, Musée du Quai Branly - Jacques Chirac, Paris, France (2021); Smoke and Mirrors: The Roaring Twenties, Kunsthaus Zürich, Zürich, Switzerland (2020); Down to Earth, Gropius Bau, Berlin, Germany (2020); Global(e) Resistance, Centre Pompidou, Paris, France (2020); Mythologies - The Beginning and End of Civilizations, ARoS Aarhus Art Museum, Aarhus, Denmark (2020); Our World is Burning, Palais de Tokyo, Paris, France (2020); Phantom Limb, Jameel Arts Center, Dubai, United Arab Emirates (2019), When Home Won't Let You Stay: Migration Through Contemporary Art, Institute of Contemporary Art Boston, Boston, MA, traveled to Minneapolis Institute of Art, Minneapolis, MN (2019-2020); The Warmth of Other Suns: Stories of Global Displacements, Phillips Collection, Washington, D.C. (2019); The Flow of Forms, Pinakothek der Moderne, Munich, Germany (2017); Foreign Gods: Fascination Africa and Oceania, Leopold Museum, Vienna, Austria (2016); But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa, Solomon R. Guggenheim Museum, New York, NY (2016); Picasso in Contemporary Art, Deichtorhallen, Hamburg, Germany (2015); The Divine Comedy:

Heaven, Purgatory, and Hell Revisited, The Smithsonian Museum of African Art, Washington, D.C., traveled to SCAD Museum of Art, Savannah, GA, and Museum für Moderne Kunst, Frankfurt am Main, Germany (2014-2015); Here and Elsewhere, New Museum, New York, NY (2014); Performing Histories, The Museum of Modern Art, New York, NY (2012); and Contested Terrains, Tate Modern, London, United Kingdom (2011).

Attia was selected as the curator of the 12th Berlin Biennale for Contemporary Art (2022), and he participated in numerous biennial exhibitions as an artist, including 36th Bienal de Sao Paulo, Sao Paulo, Brazil (2025); OFF-Biennale Budapest, Budapest, Hungary (2025); Sharjah Biennial 15, Sharjah Art Foundation, Sharjah, United Arab Emirates (2023); Aichi Triennale, Nagoya, Japan (2022); the 13th and 12th Gwangju Biennial, Gwangju, South Korea (2020 and 2018); 12th Shanghai Biennale, China (2018); Marrakesh Biennial 4 and 6 (2014 and 2016); 8th and 13th Lyon Biennale (2005 and 2015); dOCUMENTA (13), Kassel, Germany (2012); and the 50th and 54th Venice Biennales (2003 and 2011). His work is in numerous international public and private collections, including Barjeel Art Foundation, Sharjah, United Arab Emirates; Collection Centre Georges Pompidou, Paris, France; Fondation Louis Vuitton pour la Création, Paris, France; Fond National d'Art Contemporain, France; Hood Museum of Art, Dartmouth College, Hanover, NH; Institute of Contemporary Art, Boston, MA; Museo Jumex, Ciudad de México, México; Mathaf: Arab Museum of Modern Art, Doha, Qatar; Margulies Collection, Miami, FL; Moderna Museet, Stockholm, Sweden; Museum für Moderne Kunst, Frankfurt, Germany; Museum of Modern Art, New York, NY; Museum der Moderne, Salzburg, Austria; Sharjah Art Foundation, Sharjah, United Arab Emirates; S.M.A.K. Municipal Museum of Contemporary Art, Ghent, Belgium; Société Générale, Paris, France; Solomon R. Guggenheim Museum, New York, NY; Tate Modern, London, United Kingdom; Vehbi Koç Foundation, Istanbul, Turkey; and the Vanmoerkerke Collection, Belgium.

Attia has received several prestigious awards including the 2017 Joan Miró Prize, Fundació Joan Miró, Barcelona, Spain, the 2017 Yanghyun Prize, Seoul, South Korea, and the 2016 Prix Marcel Duchamp, Paris, France.



Lehmann Maupin

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members throughout Asia and Europe.

New York

501 W 24th Street New York, NY 10011 +1 212 255 2923 newyork@lehmannmaupin.com

Contact

Adriana Elgarresta Global Director of Communications & Marketing adriana@lehmannmaupin.com

McKenna Quatro Johnson Communications Manager mckenna@lehmannmaupin.com

NEW YORK SEOUL LONDON lehmannmaupin.com